THE NATIONAL MAINE MONUMENT

AT THE SOUTHWEST ENTRANCE TO CENTRAL PARK, NEW YORK CITY

The National Maine Monument

Erected in Memory of the HEROES
of the SPANISH-AMERICAN WAR

At the Southwest Entrance to Central Park, New York City

BY PUBLIC SUBSCRIPTION

NATIONAL MAINE MONUMENT COMMITTEE

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THE National Maine Monument, constituting a magnificent entrance and a noble decoration to the southwest entrance to Central Park in New York City, is destined to commemorate for all time the courage of the heroes who lost their lives on the United States battleship Maine on February 15, 1898.

The work, which is now nearing completion, was originally in the hands of a committee, consisting of General James Grant Wilson, George J. Gould (as treasurer), J. Edward Simmons, John W. Keller and William R. Hearst. To-day the committee consists of General Wilson, Mr. Keller and Mr. Hearst.

The prize competition was won by Attilio Piccirilli, sculptor, and H. Van Buren Magonigle, architect.

The monument as originally designed for erection in Long Acre Square consisted of the pylon and the marble and bronze groups alone, there being no occasion for the great gates that now figure in the entrance to Central Park, and which were added by direction of the Municipal Art Commission.

The original fund, as turned over to Mr. Hearst by Mr. Gould, amounts to-day to $143,000, including trust fund interest.

The addition of the gates and changes in the monument itself bring the estimated cost to about $40,000 over the fund.

The thanks of the public and of the Maine Monument Committee are due to Park Commissioner Charles E. Stover, and Secretary John Quincy Adams of the Municipal Art Commission, who facilitated the work of putting the plans in shape for the final approval of the commission, which was given on March 16, 1911.

The work of actual construction, which is now about completed, was begun then. The preliminary work had gone on for years at the Piccirilli studio.

A description of the monument follows:

THE principal motif of the new composition is a pylon 18½x21 feet and 40 feet high, with panels on its four faces. It is flanked by two colossi, representing the Atlantic and the Pacific oceans, suggestive of the national scope of the memorial, the Atlantic typified by a young man in the fullness of his strength, the Pacific by an old man half slumbering. The figures standing would be over fourteen feet high.

At the foot of the shaft, and facing the Circle, is a group of sculpture ante-bellum in idea—Courage awaiting the light of Peace, while Fortitude supports the feeble. These are figures nearly twice actual life size.

Above the group is the following inscription:

"TO THE VALIANT SEAMEN WHO PERISHED IN THE MAINE—
BY FATE UNWARNED, IN DEATH UNAFRAID."

On the lower part of the pedestal supporting this group is a conventional boat prow on which kneels a figure of a boy holding wreaths of olive and laurel, suggesting the new era inaugurated in Cuba through the Spanish War.

A low fountain basin extends toward the Circle from this side of the monument, approached by three broad steps forming a stylobate.

The corresponding group on the side facing the Park is post-bellum in motif—Justice, having entrusted her sword to the Genius of War to execute her mandates, receives it again at his hands, while History records its deeds.

The inscription over this group reads as follows:

"TO THE FREEMEN WHO DIED IN THE WAR WITH SPAIN THAT
OTHERS MIGHT BE FREE."

The pylon is crowned by a group representing Columbia Triumphant, drawn in a sea car by three plunging horses. This group is in bronze, cast from guns recovered from the sunken Maine, and is heavily gilded. The group is 13 feet high, making the monument 57 feet in height. It is shown on the cover of this booklet.

All the other sculpture will be of Knoxville marble. In panels on the lateral faces of the shaft will be inscribed the names of those to whom the monument is dedicated.

At either side of the pylon and separated from it by two park roads are two entrances formed by four garden houses of the type familiar in the great parks abroad. Each pair of houses constitutes a gateway. There will be one of these gates on each side of the footpaths and partially connected by a low wall of the height of the present park wall, and with seats facing the Circle.

The material to be used for the pylon, the houses and the wall will be Tennessee marble, with a granite base of similar tone.

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THESE photographs show at a glance the wonderful improvement that was made in the Maine Monument after it was originally designed. The original plan on which the contract was based for the construction of the monument was decidedly smaller in general scope than the final plans called for.

The upper picture, showing merely the pylon with the marble and bronze groups, is the monument as it was at first planned to build it with the funds in hand.

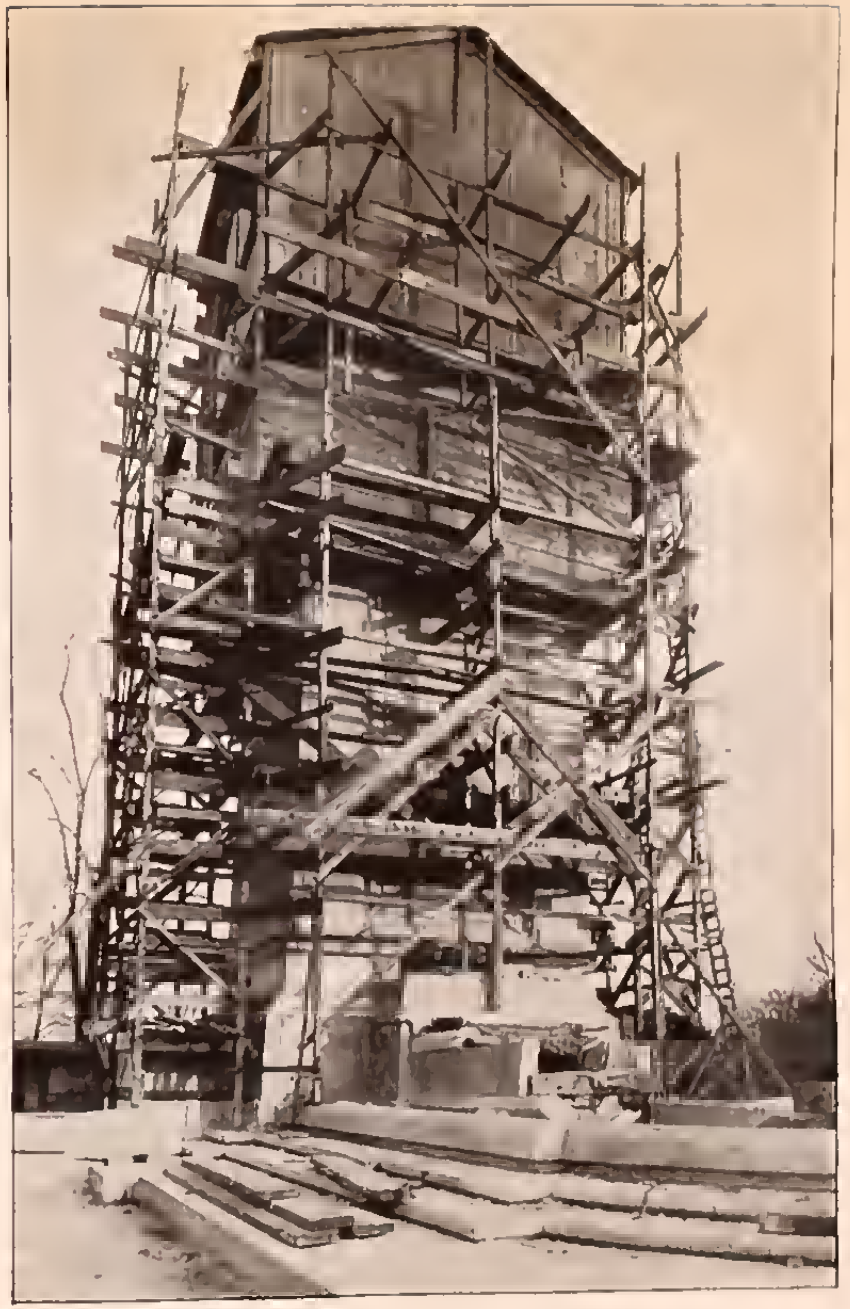
As the details were from time to time taken up with the city authorities, and various locations were decided upon, the Municipal Art Commission made various suggestions for the betterment of the monument.

As soon as the magnificent Central Park location was taken up the Art Commission suggested that, to give the monument the dignified surroundings that its historic associations called for, something would have to be done to adjust existing conditions in the neighborhood. After grave consideration the commission decided that an entirely new entrance to Central Park would have to be made.

The original fund, which was raised through the Hearst newspapers, with interest to date, would have been sufficient to complete the monument as originally planned and contracted for. But by direction of the commission the gates were added. These gates (costing almost $30,000) and other costs and changes in the monument proper, brought about by the commission, will bring the total of the monument and dedication $40,000 above the fund and its interest.

Park Commissioner Stover will plant trees to commemorate the American ships in the Spanish-American war, and the battleships in the U. S. navy to-day. He will, with shrubs and plants, make this the beauty spot of the park.

"CUBA LIBERATED."
Figure of the boy that stands on the prow of the galley.



Actual condition of the work at the entrance to Central Park on February 1, 1913. The bronze group is in place and is housed in.

Condition of the work inside of the enclosure at the entrance to Central Park, where the gates are being completed. One of the above pictures shows about one-fourth of the set of gates.

"COURAGE." "PEACE." "FORTITUDE."

Each of the above figures is almost twice the size of human figures. They constitute the ante-bellum group and are in front of the pylon.

"HISTORY." "JUSTICE." "WAR."

This post-bellum group, the same size as the front group, is being placed against the back of the pylon, and is seen only from inside of the park.

"PACIFIC OCEAN."

Another of the colossal figures which has been put in place at the uptown side of the pylon since these photographs were taken.

"ATLANTIC OCEAN."

This figure, representing a fourteen-foot man, is one of the largest single pieces of carved marble in the world. It goes on the downtown side of the pylon.